DESIGNATE SQUARE DANCE AS AMERICAN FOLK DANCE

HEARING

BEFORE THE

SUBCOMMITTEE ON CENSUS AND POPULATION

OF THE

COMMITTEE ON POST OFFICE AND CIVIL SERVICE HOUSE OF REPRESENTATIVES

ONE HUNDREDTH CONGRESS

SECOND SESSION

ON

H.R. 2067

A BILL TO DESIGNATE THE SQUARE DANCE AS THE AMERICAN FOLK DANCE OF THE UNITED STATES

JUNE 28, 1988

Serial No. 100-66

Printed for the use of the Committee on Post Office and Civil Service

U.S. GOVERNMENT PRINTING OFFICE

88-970 WASHINGTON : 1988

For sale by the Superintendent of Documents, Congressional Sales Office
U.S. Government Printing Office, Washington, DC 20402

H621-3

88-970 O - 88 - 1

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DESIGNATE SQUARE DANCE AS AMERICAN FOLK DANCE

TUESDAY, JUNE 28, 1988

HOUSE OF REPRESENTATIVES,
SUBCOMMITTEE ON CENSUS AND POPULATION,
COMMITTEE ON POST OFFICE AND CIVIL SERVICE,
Washington, DC.

The subcommittee met, pursuant to call, at 9:35 a.m., in room 304, Cannon House Office Building, Hon. Mervyn M. Dymally presiding.

Mr. DYMALLY. The Subcommittee on Census and Population, of the Committee on Post Office and Civil Service, is called to order.

I suspect some of my friends here want to know what the Census and Population Committee is doing with a dance resolution. This committee handles all of the commemorative resolutions dealing with this subject.

We are very pleased to welcome all of you this morning, and pleased to have my friend and colleague from California, Congressman Panetta, to lead off as the first witness.

STATEMENT OF HON. LEON E. PANETTA, A REPRESENTATIVE IN CONGRESS FROM THE STATE OF CALIFORNIA

Mr. PANETTA. Thank you, Mr. Chairman, and thank you for the opportunity to appear before this subcommittee on behalf of this resolution designating square dancing as the national folk dance.

The bill which is before you, H.R. 2067, would permanently designate square dance as the national folk dance of the United States. In the 97th Congress, as you know, we passed a resolution, which was adopted, designating the square dance as the national folk dance for the years 1982 and 1983. There were 265 Members of Congress who supported that legislation. The bill before you is introduced by myself and Representatives Larry Smith, from Florida; Tony Coelho, from California; Clay Shaw, from Florida; and 13 others as primary sponsors. It now has about 132 cosponsors. I had the honor of appearing before the subcommittee a few years ago on behalf of a similar resolution, and I am pleased to have this opportunity again.

What are the reasons for the resolution?

Mainly because we think historically and culturally and traditionally that square dancing deserves this kind of recognition by the Congress. This form of dancing has a popular history and tradition in this country since the earliest part of our colonial history,

and has attained status, really, as a significant part of the country's folklore.

In addition to that it is certainly a form of recreation in which people of all ages take part. Square dancing is an activity that symbolizes, I think, the country's basic strengths: the unity of the family and a spirit of equality in which all people can equally enjoy this form of dancing.

In addition, square dancing is an activity in which the elderly, as well as the physically and mentally handicapped, can fully participate, thereby fully enriching their own lives. As you know, before you this morning, you will have the opportunity to hear the testimony of representatives of the Handicapable Square Dancers of America, which is a very active group and one that I would encourage you to watch someday, because it is exciting to watch these individuals performing square dancing.

The bill would give permanent recognition to a great American tradition. Today, there are almost 8,000 square dance clubs throughout the United States with over 1 million active dancers spanning a number of generations. All of these are non-profit, self-supporting groups, none of which seeks or receives financial support from the Congress or any other branch of government. In addition, there are 8 million other adults who know how to square dance, and millions of school children who, obviously, regularly participate in this activity in their schools. Square dancing is therefore a universal grassroots activity in the purest sense, historic and based in the American culture. And all of those speaking in favor of the bill today, who come from many walks of life, are appearing in their capacity as unpaid, non-professionals who participate in square dancing solely because they love it and enjoy it, and because it is part of the American tradition.

No other type of American folk dance has such broad appeal or represents such a blending of the various folk dance traditions. It evolved originally as an amalgamation of the Morris and Maypole dances of England, the ballroom dances of France, and Spanish church dances. And later, as immigrants from all over the world flocked to our country, square dancing also incorporated the folk traditions of nations such as Ireland, Germany, Italy, Poland, Austria, Russia, and Mexico. It truly represents an amalgam of what this country is all about.

In addition, it should be pointed out that the term "square dancing" also includes a number of other folk dances that are popular in many parts of this country. Round dancing, contra dancing, clogging, line dancing, and the Virginia Reel have all been designated as part of the definition of "square dancing" by State and national square dance conventions; and therefore, square dancing includes much more than just the traditional, familiar arrangement of sets of fours forming squares.

While the square dance has not yet received official national recognition as the American folk dance, I feel it is important to point out that a number of States—Alabama, New Jersey, Oregon, Tennessee, Washington, Florida, West Virginia—have already designated the square dance as the American folk dance for their States. The wording of these State resolutions is identical and similar to the one being considered here today. In addition, there are 39

other nations around the world which have square dancing clubs that seek to carry on this tradition throughout the world as well.

At the national level, the square dance has already been partly recognized as our national folk dance by the United States Post Office. In 1978, it issued four commemorative stamps honoring folk, modern, ballet and theater dance in this country. As some of you may remember, it was the square dance that depicted the folk dance of the United States. The publication accompanying the issuance of the stamps mentioned what I stated earlier: that the square dance borrowed pieces from those of a number of other countries and made it into a uniquely American dance that has been a part of our country since pioneer days.

The Senate also passed a resolution very similar to the one before you today in September of 1983. If seven States, the U.S. Post Office, and previously the United States Senate have recognized the square dance as the national American folk dance, it surely makes sense for this Nation to do so as a whole.

Mr. Chairman, this Nation is basically a broad cross-section of the world that has brought together families from everywhere into one great country. We have a great diversity. We also have a number of symbols that give us unity. There are, of course, the flag, our national anthem, and our eagle as national symbols. Recently, two other specific designations were made. The rose was proclaimed as the American Flower, and earlier in this Congress "Stars and Stripes," by John Philip Sousa as our National March. Square dancing, which, as I mentioned, incorporates a variety of dance forms, deserves national recognition as much as these other symbols. It is truly, I feel, symbolic of the vitality, diversity, history and wholesomeness of this country. For these reasons, I would hope that this committee will favorably consider H.R. 2067 and that the Congress would adopt it.

Thank you very much.

Mr. DYMALLY. Thank you very much, Mr. Panetta. I take it you probably have to leave shortly.

[The statement of Mr. Panetta follows:]

Hearing before the Subcommittee on Census and Population
Committee on Post Office and Civil Service
Statement of the Honorable Leon E. Panetta
June 28, 1988

Mr. Chairman, I am very pleased to have the opportunity to appear before you today on behalf of a great American tradition: square dancing. Specifically, I am appearing in support of a bill I have introduced, H.R. 2067, that would permanently designate the square dance as the national American folk dance of the United States. In the 97th Congress, a resolution (Public Law 97-188) was adopted designating the square dance as the National Folk Dance for 1982 and 1983. Two hundred sixty-five Members of Congress supported that legislation. The bill now before you, in which I was pleased to be joined in introducing by Representatives Larry Smith, Tony Coelho, Clay Shaw and thirteen others, now has 132 cosponsors. I had the honor of appearing before this Subcommittee four years ago on behalf of a similar resolution, and am pleased to again have the opportunity today.

There are many historical and other reasons that square dancing deserves permanent recognition by Congress. This form of dancing has been a popular tradition in this country since the earliest part of our colonial history, and has attained a lofty status as a significant part of our country's folklore. As a traditional, wholesome form of family recreation in which people of all ages can take part, square dancing is an activity that symbolizes one of this country's basic strengths: the unity of the family. It also epitomizes the egalitarian spirit that is at the heart of our democracy because it pays no attention to arbitrary social or other

distinctions - people from all walks of life equally enjoy square dancing. In addition, square dancing is an activity in which the elderly, as well as the physically and mentally handicapped, can fully participate, thereby greatly enriching their lives. As you know, we shall be fortunate enough later this morning to have the opportunity to hear the testimony of a representative of the Handicapable Square Dancers of America, a very active group. Square dancing therefore truly expresses the vibrant, egalitarian spirit of the people of this country.

This bill would give permanent recognition to a great American tradition. Today, there are almost 8000 square dance clubs throughout the United States with over 1 million active dancers spanning two generations. All of these are non-profit, self-supporting groups, none of which seeks or receives financial support from Congress or any other branch of government. In addition, 8 million other adults know how to square dance, and millions of school children regularly participate in this activity in their schools. Square dancing is therefore a grassroots activity in the purest sense, and all of those speaking in favor of the bill today, who come from many walks of life, are appearing in their capacity as unpaid non-professionals who participate in square dancing solely for their love and enjoyment of it.

No other type of American folk dance has such broad appeal or represents such a blending of various folk dance traditions. It evolved originally as an amalgamation of the Morris and Maypole dances of England, the ballroom dances of France, and Spanish church dances.

Later, as immigrants from all over the world flocked to our country, the square dance also incorporated the folk traditions of nations such as Ireland, Germany, Italy, Poland, Austria, Russia, and Mexico.

In addition, it should be pointed out that the term, square dancing, also includes a number of other folk dances that are popular in many parts of this country. Round dancing, contra dancing, clogging, line dancing, and the Virginia Reel have all been designated as "square dancing" by state and national square dance conventions. Therefore, square dancing includes much more than the traditional, familiar arrangement of sets of fours forming squares.

While the square dance has not yet received official national recognition as the American folk dance, I feel it important to point out here that seven states across the country (Alabama, New Jersey, Oregon, Tennessee, Washington, Florida, and West Virginia) have already designated the square dance as the American folk dance for their States. The wording of these state resolutions is identical or very similar to that of the one being considered today. In addition, there are thirty-nine other nations around the world in which square dancing clubs have been established.

At the national level, the square dance has already been partly so recognized, by the U.S. Postal Service. In 1978, it issued four commemorative stamps honoring folk, modern, ballet and theater dance in this country. As some of you may remember, it was the square dance that depicted the folk dance of the United States. The publication accompanying the issuance of the stamps mentioned what I stated earlier: that the square dance borrowed pieces from those of a number

of other countries and made it into a uniquely American dance that has been a part of our country since pioneer days. The Senate also passed a resolution very similar to the one before you today, in September, 1983. If seven states, the U.S. Postal Service, and previously the United States Senate have already recognized the the square dance as the national American folk dance, does it not make sense for our nation as a whole to do so?

Mr. Chairman, this nation is basically a broad cross-section of the world that has been brought together into one great country. We have great diversity, but we also have a number of symbols that give us unity. These of course include our flag, our national anthem, and our national bird, the eagle. Recently, two other specific designations were made: of the rose as the American Flower, and earlier in this Congress, of "The Stars and Stripes" by John Philip Sousa as the National March. Square dancing, which, as I mentioned, incorporates a variety of dance forms, deserves national recognition as much as these other symbols. It is truly, I feel, symbolic of the vitality, diversity, and wholesomeness of this country. For these reasons, I hope that this Committee will favorably report H.R. 2067 and that Congress will then adopt it. Thank you very much.

Mr. DYMALLY. Is there anyone in the audience here who was in Anaheim for the convention. What year was that?

VOICE FROM AUDIENCE. This year. Last week.

Mr. DYMALLY. But in the 1970s you were there also. Is there anyone here who was there in the 1970s? You were there. Okay. What year was that?

VOICE FROM AUDIENCE. 1976.

Mr. DYMALLY. 1976. I opened up the convention in Anaheim as Lieutenant Governor of California.

VOICE FROM AUDIENCE. If you remember, there were over 40,000 there.

Mr. DYMALLY. Indeed. Yes, I remember that very well.

Okay. I have no questions, Mr. Panetta.

Mr. PANETTA. Thank you, Mr. Chairman.

Mr. DYMALLY. We understand you have to leave, so we will entertain your witnesses now.

We are going to break this up into four different panels, and the first panel will be Mr. Habersberger, Mr. MacKenzie, and Mr. Goss.

Mr. HABERSBERGER. Mr. Chairman.

Mr. DYMALLY. Yes?

Mr. HABERSBERGER. May I take a moment to recognize some of our alternate witnesses who have traveled considerable distance at their own expense to be here?

Mr. DYMALLY. Indeed.

Mr. HABERSBERGER. Thank you, sir.

We would like to recognize Mary McClure, Past Chairman of the National Folk Dance Committee. Mary is from Palo Altos, California.

Mr. DYMALLY. Welcome.

Mr. HABERSBERGER. I would like to recognize Joy Smith, Immediate Past President of Single Square Dancers USA and a member of Bachelors and Bachelorettes, from Arlington, Virginia.

Mr. DYMALLY. Welcome.

Mr. HABERSBERGER. I would like to recognize Jim and Peggy Segraves, President of United Square Dancers of America, from Huntsville, Alabama.

Mr. DYMALLY. Welcome.

Mr. HABERSBERGER. And I guess Mr. Case has not arrived. That will be all for now on the introductions, sir.

Mr. DYMALLY. You may proceed.

May I suggest to the witnesses, before you begin to testify, just introduce yourself for the record?

STATEMENT OF FRANK HABERSBERGER, CHAIRMAN, NATIONAL FOLK DANCE COMMITTEE, UNITED SQUARE DANCERS OF AMERICA

Mr. HABERSBERGER. Mr. Chairman, my name is Frank Habersberger. I offer the following testimony in support of the bill H.R. 2067, to designate the square dance and its five related cultural dance forms as the American Folk Dance of the United States in perpetuity.

I am Frank Habersberger, of Pembroke Pines, Florida. My wife, Nan, and I are chairmen of the National Folk Dance Committee and we have enjoyed the fun and fellowship of square dancing for 42 years. A resume of our activities is attached.

As specified in this bill, the "square dance" is an umbrella term encompassing all six related cultural dance forms shown in section 8. Any allegation that this bill involves just one dance form is a misinterpretation of the facts. This bill specifies the square dance as the American Folk Dance because it is truly American in its development. We enclose the Genealogical Chart as supporting evidence that these six dance forms evolved from the ethnic dances of the early immigrants from Europe. These are the people who founded this country and who wrote the Constitution of the United States and the Bill of Rights.

While these six dance forms are culturally related, with similar steps and movements, each is significantly different in its present form. In recent years, several Latin American dances have been applied to the round dance. some of these dance forms embrace the original traditional ethnic dances, while others favor continuous change to keep them refreshed and vibrant. There will always be a link between these dance forms and the ethnic dances, which are their birthplace.

No other dances represent the cultural diversity of our Nation as do these six dance forms. The National Square Dance Directory lists 39 other nations where the square dancers have established clubs. Recently, the square dance has been introduced in East Germany, Russia and China. Is it not time for our own Government to confirm what all the world already knows; that is, that the square dance is indeed the American folk dance of the United States.

In January, 1987, the authority and responsibility for conducting this campaign was transferred to United Square Dancers of America, the largest square dance organization in the United States. In 1987, the chairmen and presidents of the great majority of the national and international organizations involved in these dance forms signed the "Declaration of 1987" declaring their support of this campaign objective. By elections, appointments and delegated authority, the National Folk Dance Committee now represents over 1 million registered dancers in 10,000 clubs, and over 8 million Americans who have learned to square dance over the past two generations. Our support base has grown significantly and it will keep growing. The square dance has always been a family-oriented activity and is enjoyed by people of all ages. Thousands of children are taught square dancing every year in public school physical education classes, in Farmers' Granges and 4–H Clubs.

Our committee has the highest regard for the academic community, and well we should. There are thousands of teachers among our dancers, callers, and round dance cuers, clogging instructors, contra instructors and line dancers, many of whom have master's and doctorate degrees, and they provide many leaders to help administer to our clubs, associations and federations, as well as national and international organizations. These learned scholars make a significant contribution to the maintenance and growth of our dance activities.

However, the quality and degree of one's education are not and should not be pertinent factors in this campaign. Like the Constitution of the United States, these dance forms were developed by the common people, many of whom have not had the benefit of higher education. When some of their civil rights were violated by agencies of the States and Federal Government, the frontiersmen and farmers joined together and drafted the first amendment to the Constitution, the Bill of Rights, to protect the people against recurrence of such violations in the future.

All organizations involved in our dance activities are non-profit corporations and are not affiliated with or subsidized by any State or Federal Government agency. We do not want and do not ask for any government funds to carry on our activities.

The 100th Congress is in session during the same time period as the 200th anniversary of the Constitution. It would be fitting and proper for this Congress to be given the opportunity to act on and pass this bill, as it represents an American development dating back to 1651, 125 years before the drafting of the Constitution and the birth of our Nation. Ours is a government of the people, by the people, and for the people, and ours is a people's movement and objective

Mr. Dymally, we respectfully ask that this bill, H.R. 2067, be given favorable consideration by this subcommittee and marked up to the full U.S. House of Representatives, so that all of our Representatives are given the opportunity to respond to the wishes of their constituents.

Mr. Chairman, I respectfully ask that the declarations of support mentioned in my testimony be made a part of the official record, and I submit this book containing all of these declarations.

Mr. DYMALLY. It is so ordered.

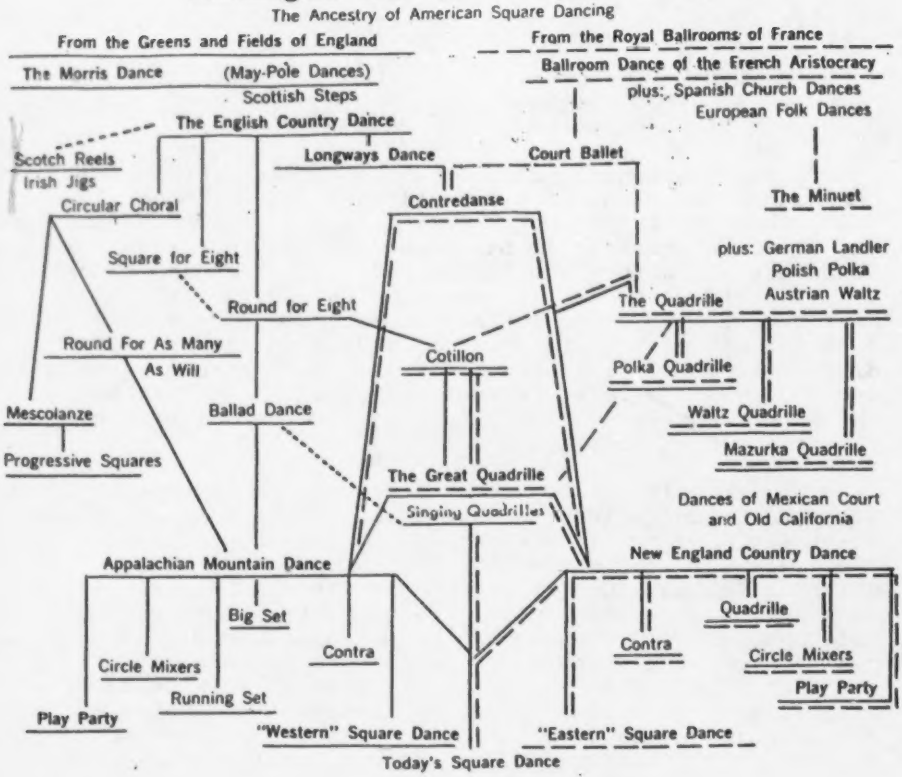
Mr. HABERSBERGER. Thank you, sir. Respectfully submitted, Frank Habersberger, Chairman, National Folk Dance Committee.

Mr. DYMALLY. Thank you, Mr. Habersberger.

[The genealogical chart furnished by Mr. Habersberger follows. The declarations of support which he referred to are retained in the official hearing file as support documents, and are representative of the chairmen and presidents of the major State, national and international organizations serving the six related cultural dance forms addressed which are mentioned in the bill. A copy of the Declaration follows.]

Genealogical Chart (1450 — The Present)

The Ancestry of American Square Dancing



DECLARATION OF 1987

TO WHOM IT MAY CONCERN:

The Bicentennial year, 1987, is a special time in the hearts and minds of all Americans. On September 17, 1987, the Official date for celebrations to commemorate the 200th Anniversary of the Constitution, Historical Societies all across our Nation will be scheduling events to celebrate this Historic event. The start of the development of Square Dancing in America can be traced back to 1651, 125 years prior to 1776 when the United States was born. This truly American Folk Dance has now over 336 years of History and Heritage. It is fitting and proper that we commemorate our Bicentennial year with the following "Declaration of 1987".

We, the elected Representatives of the State and National Organizations, do hereby declare the Square Dance to be the American Folk Dance of the United States of America. The Square Dance is the American Folk Dance which is Called, Cued or is Prompted to the Dancers and includes Squares, Rounds, Clogging, Contra, Line and Heritage Dances. We support the National Campaign to petition our Legislators in Congress to Permanently designate the Square Dance as the American Folk Dance of the United States of America. We support all States that are Campaigning to have the Square Dance declared the American Folk Dance of their States. Total participation in all of these related Dance forms, spanning two generations (60 years) is in excess of 8,000,000 Dancers. It is in their behalf that this Declaration is made in the Historic Bicentennial year of 1987.

Frank & Nan Habersberger

Frank & Nan Habersberger,
Chairman, NFDC

Mr. DYMALLY. Our next witness?

STATEMENT OF MALCOLM MacKENZIE, PRESIDENT OF THE ASSOCIATION OF RETARDED CITIZENS, STATE OF FLORIDA

Mr. MACKENZIE. Mr. Chairman, members of the committee, I am Malcolm R. MacKenzie, better known as Mac. I retired in 1981 after some 35 years as a Federal civilian personnel director for the Army and the Navy. Both before and after retirement, I have spent much of my life working as an advocate for persons with handicaps or disabilities. I serve currently as the President of the Association for Retarded Citizens, State of Florida, and am a board member of the Pensacola Pen Wheels/Pensacola Employ the Handicapped Council.

My wife, Chieko, and I are blessed with a 29-year-old son, Kenneth, who is evaluated as moderately mentally retarded. Ken is one of the original members of the Pensacola Special Steppers, a club about which I will be telling you. He is also a career civil service employee with seven years' service at the Naval Air Depot in Pensacola, Florida, today.

I am here as the co-chairman of the Committee for Handicapable Dancers of the United Square Dancers of America (USDA), an organization dedicated to increasing opportunities to learn square dancing for all individuals with handicaps or disabilities who desire to learn this form of recreation. My purpose is to show that square dancing is a community recreation activity which is enjoyed by both persons who are non-disabled and by those who are referred to as disabled.

The proposed bill itself recognizes the universality of this by stating in paragraph 6, ". . . Square dancing is an activity for young and old . . . where disabled persons become skilled, happy, and 'handicapable' dancers . . . ."

As background on Handicapable Clubs for the mentally handicapped, let me tell you about the Pensacola Special Steppers, a club for which I have served as president. Our caller, Frank Cherry, and his wife Nancy, started this activity as a once-a-month, fun activity for their daughter Janet, who has Down's syndrome, and her many friends. As the activity became more popular, in January 1978 a club was formed and it has increased from the original number of 16 to 65.

While the club's name includes the word "special," similar to Special Olympics—in which all of our dancers do participate—the steps and movements which they are taught are the same ones which may be learned in any square dance club. In fact, the Exhibition Squares of the club, the highest ability group, perform a number of movements at the Plus level, one of the higher levels of movements, and they are also involved in contra dancing.

This group has traveled extensively, including participation in four National Square Dance Conventions. At the first one, in Louisville, in 1983, we had our first opportunity to watch square dancers who utilize wheelchairs. We were aware that such clubs existed and that there are also clubs organized for individuals with visual and hearing difficulties. After discussions with leaders of the wheelchair club and some other square dance leaders, we decided

an organization was needed to further promote the interest of handicapped or disabled persons in square dance activities.

Frank and Nancy Cherry, my wife, Chieko, and I developed a concept of what we entitled Committee for Handicapable Dancers, which became a part of USDA in January 1984. The title selected for the organization is descriptive of the way we feel about our dancers. They are "capable" and "able" to enjoy the pleasure of square dancing.

Our charter was to work to ensure that handicapped dancers have the opportunity to enjoy square dancing. We were charged to identify existing groups of leaders and coordinate the dissemination of this information, and to encourage the exchange of ideas beneficial to the promotion, preservation, and growth of these special interest groups. We have identified over a hundred callers and leaders at this point in time, and every dance I attend we identify more people who are actually involve or who want to become involved.

We have obtained continuing support for the program from the square dance community as a result of the passage of a resolution which encourages the establishment of square dance clubs for persons who are "handicapable." This resolution in 1985 was framed in consonance with the proclamation about the United Nations' "Decade of Disabled Persons" and the "National Decade of Disabled Persons" proclaimed in 1983 by President Reagan for the years 1983 through 1992. In it he said, in part:

> We must encourage the provision of rehabilitation and other comprehensive services oriented toward independence within the context of the family and the community. For only through opportunities to use the full range of their potential will our disabled citizens attain the independence and dignity they are due.

Illustrative of the support from the square dance community is the growth of clubs in Alabama and Florida for the mentally retarded: five new ones in Florida and four new ones in Alabama. Further evidence is the establishment this year of a separate Handicapable Dancers Hall at both the Florida State Convention in May and the National Convention in Anaheim in June. At each of these, well over 100 dancers who were mentally retarded participated. In Anaheim, two wheelchair clubs also participated in these halls. In July, the first U.S. Handicapable Square Dance Convention will be held in Mobile, Alabama.

Now I also have some signed petitions from members of three Handicapable Clubs and intend to obtain more in July, which will be sent to you.

Thank you for this opportunity to represent this special group of dancers, many of whom would not be able to articulate verbally their views on the legislation but who would be very capable of demonstrating visually what square dancing means to them. On their behalf, we sincerely and squarely recommend approval of H.R. 2067 by your committee and passage in the House of Representatives.

Mr. DYMALLY. Thank you very much, Mr. MacKenzie.

[The statement of Mr. MacKenzie follows:]

COMMITTEE FOR HANDICAPABLE DANCERS
P. O. BOX,280
GULF BREEZE, FL 32561
(904)932-6367

June 7, 1988

TESTIMONY OF MALCOLM R. (MAC) MacKENZIE
BEFORE THE HOUSE SUBCOMMITTEE
ON CENSUS AND POPULATION
FOR AN AMERICAN FOLK DANCE
HR 2067

Chairman Dymally, members of the Committee, I am Malcolm R.(Mac). On a personal note, I retired in 1981 after some 35 years working as a civilian with the Army and the Navy as a Federal Civilian Personnel Director. I was graduated from Tufts University in February 1945 and received my BA and commission in the US Navy. I served for three years in the Navy in WWII.

Both before and after retirement, I have spent much of my life working as an Advocate for persons with handicaps/disabilities. My wife, Chieko, and I are blessed with a 29 year old son, Kenneth, who is evaluated as moderately mentally retarded. Ken is one of the orginal Dancers in the Pensacola Special Stepers about which I will be telling you. He is also a Career Civil Service employee of the Naval Air Depot in Pensacola, Florida.

I serve currently as the President, Association for Retarded Citizens (ARC)/Florida after two years as President of a local Chapter, ARC/Escambia, and am a Board Member of the Pensacola Pen Wheels/Pensacola Employ the Handicapped Council. I am a former member of the Florida Governor's Committee on Employment of the Handicapped, the District I Human Rights Advocacy Committee, the District I Florida State Special Olympics Committee, and the Committee for Scouting for the Handicapped, Gulf Coast Council.

I am here today as the Co-Chairman, COMMITTEE FOR HANDICAPABLE DANCERS, United Square Dancers of America (USDA), an organization dedicated to increasing opportunities to learn square dancing for all individuals with handicaps or disabilities who desire to dance. I am also here as the Past President and current Chairman, Publicity & Promotion for the Pensacola Special Steppers, a square dance club for young adults who are mentally retarded. The purpose of my Testimony is to show that square dancing is a universal recreation activity which is enjoyed by both persons who are nondisabled and by those who are referred to as the "disabled". The proposed Bill itself recognizes this universality in paragraph (6), Sec. I, which outlines the fact that " . . . Square dancing is an activity for young and old . . . where disabled persons become skilled, happy, and "handicapable dancers . . .". The Bill's sponsor, Representative L. Panetta, in introducing the Bill said, in part: " . . . square dancing is an activity in which elderly, as well as the physically and mentally handicapped, can fully participate, thereby

greatly enriching their lives . . . ".

As background on HANDICAPABLE CLUBS, let me tell you about the one with which I am the most familiar. The Pensacola Special Steppers club was started by our Caller, Frank Cherry and his wife, Nancy, in 1978 as a "Fun" activity for his daughter with Down's Syndrone, Janet, and her friends from special education classes or who were clients of the Escambia Association for Retarded Citizens (ECARC). Although the Cherrys were square dancers, Frank had never had any experience as a "Caller". So with the kind support of Callers in West Florida, he learned this activity and proceeded to train 16 young men and women to square dance. (Note: Frank was recognized for his progress as a Caller at last year's Florida State Square Dance Convention when he was presented an Honorary Membership in the Florida Callers' Association, the first time this honor had been conferred on anyone.) As this monthly activity became more popular, in January 1979 a decision was made to expand the group into a Club. With the assistance of "Angel Helpers" from square dancers in the Pensacola area, the Club was able to expand to some 65 Dancers who were classified into three ability levels.

While the Club's name includes the word "Special", similar to "Special Olympics" (in which all of our Dancers participate!!!), the steps and movements which they are taught are the same ones which may be learned in any square dance club in the world. In fact, the Exhibition Squares of the Special Steppers, their highest level ability group, perform a number of movements at "Plus" level, one of the higher levels of movements, and are also involved in Contra, or Line Dancing.

The Exhibition Squares have travelled extensively with their first major trip a visit to Washington, DC, in 1982, to perform for the President's Committee on Employment of the Handicapped Convention. While in Washington, they were invited to join square dancers from throughout the country to dance on the West Terrace of the Capitol at a Congressional Reception in support of the Bill to designate square dancing as the National Folk Dance. That Bill was passed by both the House and Senate and was the designation for the balance of 1982 and 1983.

The Exhibition Squares have participated in four National Square Dance Conventions: Louisville, KY, 1983; Birmingham, AL, 1985; Houston, TX, 1987; and Anaheim, 1988. At the Louisville Convention, we had our first opportunity to watch square dancing by individuals in wheelchairs. We were aware that wheelchair clubs existed in some parts of the country and that there were clubs organized for individuals with visual or hearing difficulties. After discussions with Leaders of the wheelchair club and some other square dance officials in Louisville, we decided that an organization was needed to promote the interests of handicapped/disabled persons in square dance activities. We developed the concept of a COMMITTEE FOR HANDICAPABLE DANCERS, an organization to work with square dance groups; with organizations serving the handicapped/disabled; and with the various fraternal, service and social organizations which are dedicated to helping the handicapped/disabled. The title of the organization is descriptive of we feel about them . . .they are "capable" and "able" to enjoy the pleasures of square dancing. In January 1984, we submitted our proposal to the USDA, the largest organization of square dancers in the World. They approved the proposal and appointed Frank and Nancy Cherry and my wife, Chieko, and me as Co-Chairmen with a Charter to work to insure that handicapped dancers have the opportunity to enjoy square dancing, to coordinate the dissemination of information concerning existing groups serving the disabled,

to serve as a forum for identification of existing clubs and leaders, and to encourage exchange of ideas beneficial to the promotion, preservation, and growth of these special interest groups.

With the assistance of the National square dance magazine, we have been able to identify over 100 Callers/Leaders who head HANDICAPABLE CLUBS or who work with such groups on a "one-night stand" recreation dance basis. We receive about 15 requests per year for information on how to start such clubs. The COMMITTEE includes all of the Callers and Leaders which have been identified and we act as a "COMMITTEE of the Whole" with all members available to assist in the "how to" in response to the requests. Our HANDICAPABLE CLUBS include Dancers with mental or physical disabilities, and residents of nursing and/or retirement homes.

Unfortunately, our feedback from individuals to whom we send information is very poor, so I can't tell you how many organisations have been started as a result of our efforts, but I can give you some examples. One Club which did get started after three years of effort of Charlotte Dolins-Lozano, is the SQUARES ON WHEELS wheelchair club in Chicago. She had substantial advice and assistance through our network, including help from our Canadian members. In the areas closer to home, I know of the establishment of four Clubs in Alabama and five in Florida for persons who are mentally retarded.

To obtain the support of the square dance community, USDA passed a Resolution in 1985, encouraging the establishment of square dancing clubs for persons who are HANDICAPABLE. This Resolution was framed in consonance with the Proclamation about the United Nations DECADE OF DISABLED PERSONS and the NATIONAL DECADE OF DISABLED PERSONS proclaimed in 1983 by President Reagan for the years 1983 through 1992 in which he said, in part: " . . .We must encourage the provision of rehabilitation and other comprehensive services oriented toward independence within the context of family and community. For only through opportunities to use the full range of their potential will our disabled citizens attain the independence and dignity that are their due . . . ". Illustrative of support from the square dance community is the growth of Clubs in Alabama and Florida to which I referred previously. Also, in Florida at the State Convention for the past four years, a separate dance hall has been established for HANDICAPABLE DANCERS so that will have a place to dance after they have performed Exhibitions. In Florida this year, we had a total of five HANDCAPABLE CLUBS for persons who are mentally retarded with over 100 Dancers participating. And, for the first time, a HANDICAPABLE HALL was available at the National Convention in Anaheim. Our organization has been pushing for this kind of recognition for HANDICAPABLE DANCERS ever since we were formed. Another FIRST, will be the U.S. HANDICAPABLE CONVENTION scheduled to be held in Chickasaw, AL, in July.

These are just a few examples of the positive actions which have been taken by the square dance community to insure that HANDICAPABLE DANCERS are full participating members of that community. On behalf of current and future HANDICAPABLE DANCERS, we sincerely and squarely recommend approval of the Bill, HR 2067, by your Committee, and support of its passage in the House.

2 Enclosures
1. Charter for COMMITTEE FOR HANDICAPABLE DANCERS
2. Presidential Proclamation, 28 Nov 83, NATIONAL DECADE OF DISABLED PERSONS

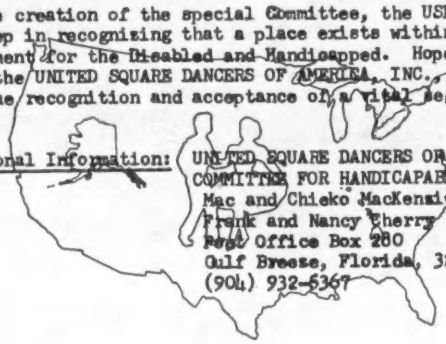
HANDICAPABLE DANCERS COMMITTEE CREATED BY THE
UNITED SQUARE DANCERS OF AMERICA

Recognizing the Fact that there is a place within the Square Dance movement for the Handicapped and Disabled, the UNITED SQUARE DANCERS OF AMERICA has created a COMMITTEE FOR HANDICAPABLE DANCERS. Co-chairing the Committee will be Mac and Chieko MacKenzie and Frank and Nancy Cherry.

This Committee will work to insure that handicapped dancers have the opportunity to enjoy square dancing. Establishment of square dance classes for handicapped will be encouraged, and the Committee will develop guidelines for implementation and promotion of classes.

The COMMITTEE FOR HANDICAPABLE DANCERS will coordinate the dissemination of information concerning other groups which serve the disabled. This Committee will also serve as a forum for the identification of existing clubs and leaders, encouraging an exchange of ideas beneficial to the promotion, preservation, and growth of these special interest groups. As a result of these activities, other Square Dance organizations can be made aware of the importance of including the HANDICAPABLE within their programs.

Through the creation of the special Committee, the USDA has taken the initial step in recognizing that a place exists within the Square Dance movement for the Disabled and Handicapped. Hopefully others will join the UNITED SQUARE DANCERS OF AMERICA, INC., IN extending this overdue recognition and acceptance of a vital segment of the society.



For Additional Information: UNITED SQUARE DANCERS OF AMERICA, INC.
COMMITTEE FOR HANDICAPABLE DANCERS
Mac and Chieko MacKenzie - Co-Chairman
Frank and Nancy Cherry - Co-Chairman
Post Office Box 280
Gulf Breeze, Florida, 32561
(904) 932-6367

National Decade of Disabled Persons

By the President of the United States of America

A Proclamation

During the 1981 International Year and the 1982 National Year of Disabled Persons, we learned about the many accomplishments of disabled persons, both young and old. We also gained vast new insights into the significant impact that access to education, rehabilitation, and employment have on their lives.

The progress we have made is a tribute to the courage and determination of our disabled people, to innovative research and development both in technology and training techniques to assist the disabled, and to those—whether in the private or public sectors—who have given so generously of their time and energies to help enrich the lives of disabled persons.

We must encourage the provision of rehabilitation and other comprehensive services oriented toward independence within the context of family and community. For only through opportunities to use the full range of their potential will our disabled citizens attain the independence and dignity that are their due.

In furtherance of the initiatives encouraged by observance of the International Year of Disabled Persons, the United Nations General Assembly has proclaimed the years 1983 through 1992 as the United Nations Decade of Disabled Persons. The Congress of the United States, by House Concurrent Resolution 39, has requested the President to take all steps within his authority to implement, within the United States, the objectives of the United Nations Decade of Disabled Persons as proclaimed by the United Nations General Assembly on December 3, 1982.

NOW, THEREFORE, I, RONALD REAGAN, President of the United States of America, do hereby proclaim the years 1983 through 1992 as the National Decade of Disabled Persons. I call upon all Americans in both the private and public sectors to join our continuing efforts to assist disabled people and to continue the progress made over the past two years.

IN WITNESS WHEREOF, I have hereunto set my hand this twenty-eighth day of November, in the year of our Lord nineteen hundred and eighty-three, and of the Independence of the United States of America the two hundred and eighth.

Ronald Reagan

Mr. DYMALLY. Our next witness is Mr. Goss.

STATEMENT OF GORDON GOSS, EDITOR, NATIONAL SQUARE DANCE DIRECTORY, ACCOMPANIED BY THOMAS GOSS

Mr. THOMAS GOSS. Good morning, Mr. Chairman and committee members. I am Gordon Goss of Brandon, Mississippi. Because of serious eye problems which make reading difficult, I have asked my cousin, Thomas Goss, to read this testimony on my behalf.

I offer the following testimony in support of the bill H.R. 2067, to designate the square dance and its related cultural dance forms as the American Folk Dance of the United States in perpetuity. We greatly appreciate this opportunity to testify. As editor of the "National Square Dance Directory" for the past 10 years, I have met thousands of dancers and been involved with hundreds of dance organizations, publications and events. There are two major points which I would like to make in support of this bill.

As editor of the "National Directory" I am often asked, "How many Americans square dance?" My answer is that there are over a million who dance in organized clubs on a regular basis, but this is only the "tip of the iceberg." It is like asking how many people play football. If you add up all those who play on professional, college, high school and include all of us who have picked up a football and played with the kids or at a church picnic or with some friends at the park, the number of football players would soar into the tens of millions. So it is with square dancing.

Most Americans have square danced. Many were introduced to it in grade school. Being brought up in Upstate New York, I remember square dancing in gym class. We were just having fun, never knowing that we were sharing in the rich heritage of our American culture. Later, when I was studying engineering at college, I recall square dancing at a family reunion, just as our forefathers had square danced at social gatherings on the frontier. Years later, while working and attending graduate school in Alabama, I square danced at various parties and other social events. It was not until I moved to Mississippi 13 years ago that I joined a square dance club and began dancing on a regular basis. Of course, there are tens of millions of Americans who have square danced and never joined one of the 10,000 clubs listed in the "National Directory." They are just as much "square dancers" as anyone else. Maybe you are among them.

My second point is that this bill does not make square dancing the American Folk Dance. The American people have already done that. This bill only recognizes the fact that it is the American Folk Dance. Because we recognize it does not mean we will ignore our other cultural dances. The "Star Spangled Banner" is recognized as our National Anthem, but we still sing "America, the Beautiful" and other songs about our great country. The American eagle is a recognized symbol, but we still appreciate the robin, the oriole and other birds. We recognize these symbols because we believe they represent our country and square dancing truly represents our Nation.

Like the United States itself, the square dance activity is a melting pot of the dances which our ancestors brought with them when

they settled this Nation. It is flavored by the enthusiasm and spirit which flowed from the young, untamed country. At first immigrants to America settled in concentrated areas, keeping their dances and other customs in a pure form. As they and their descendants began to spread and "melt" into our society, so did their dances. The eventual result was an American folk dance which includes many of the best features of all the other dances.

The square dance itself is a dance of cooperation. Each dancer must do his or her part so that the entire square is able to dance. We are a country of cooperation, with each of us doing their part so that our country is able to grow and prosper.

In a welcome to over 30,000 square dancers at the National Square Dance Convention earlier this month, President Ronald Reagan stated the following, which we believe is worth repeating today:

"Participants and spectators alike can take great pride in their support of a great American tradition. One that not only provides much dancing enjoyment, but also enhances our cherished values of family, fellowship, and love of country. Each of you deserves a special thank you for your deep concern for others and for your promotion of international good will and friendship. My congratulations go to all in attendance and to all who had a hand in organizing this event. Enjoy yourselves. God bless you, and God bless America. Ronald Reagan.

Please support this bill. We need square dancing just as much, if not more, than our forefathers needed it. Recognize it. Preserve it. Enjoy it. Thank you.

Mr. DYMALLY. Thank you, Mr. Goss.

Mr. THOMAS Goss. Excuse me, Mr. Chairman. I have one other thing, if I could?

Mr. DYMALLY. Of course.

Mr. THOMAS Goss. I would like to ask you, respectfully, to acknowledge and record in the official record that a scroll petition was presented. And if I may read the beginning of that scroll.

Gentlemen: We, the undersigned, pledge our support of the bill H.R. 2067, which is to designate the following six related cultural dance forms as the American folk dance of the United States: square dance, clogging, line dance, round dance, contra, heritage dances. We respectfully ask that this bill be marked up to the full House of Representatives for its consideration.

There are 3,562 signatures from 45 States.

Mr. DYMALLY. It is so noted. Now we will go to our second panel: Ms. Friedland, Mr. Coles, Mr. Gutierrez, Mr. Dalsemer.

Mr. Coles, did you dance at the Apollo Theater?

Mr. COLES. Yes, sir, for 16 years.

Mr. DYMALLY. Were you there in the 1940s—the late 1940s?

Mr. COLES. I danced there from 1934 to 1976.

Mr. DYMALLY. Good. I saw you there in the Forties.

Mr. COLES. I imagine so.

Mr. DYMALLY. I spent every weekend for six months at the Apollo Theater.

Mr. COLES. You couldn't have spent it at a better place.

Mr. DYMALLY. Yes. I made a lifetime friendship with Johnny Otis.

Mr. COLES. Oh, really. He was a dear friend of mine. He is from California.

Mr. DYMALLY. Yes. He worked for me. You know, his brother was an ambassador, Assistant Secretary of State for the Middle East, and he is now at the Fairmount, in New Orleans, playing down there. He has a big band now, and I went down last weekend to listen to him.

Mr. COLES. Wonderful.

Mr. DYMALLY. He is doing all the Fairmount Hotels.

Mr. COLES. One of my most vivid memories is doing a tour with Johnny Otis' band from the east coast of Canada to the west coast, in the wintertime.

Mr. DYMALLY. How interesting.

All right, Mr. Coles, you may begin since you have the floor.

STATEMENTS OF CHARLES L. "HONI" COLES, TAP DANCER/ TEACHER

Mr. COLES. My name is Charles L. Coles, but I am more commonly known as Charles "Honi" Coles. I am past president of the Negro Actors Guild. I managed the Apollo for 16 years. I have taught in most of the universities throughout the United States. I am a tap dancer, incidentally, singer.

Mr. DYMALLY. There is a movie coming out with tap dancers.

Mr. COLES. Yes. That is with Gregory Hines. I had a stroke in October, so I was unable to participate in that. But I did "Cotton Club" and I am currently appearing in "Dirty Dancing." You have got to look closely, though, or you won't see me.

But I won a Tony Award, the Drama Desk Award, the Fred Astaire Award, I was lately given the Capezzio Award. I have won many awards as a performer in the show "My One and Only."

Mr. DYMALLY. Wasn't that Capezzio Award covered in The New York Times?

Mr. COLES. Yes, it was, just recently.

Mr. DYMALLY. Very good.

Mr. COLES. Thank you. I am a past president of the Negro Actors Guild, and I am here more or less—I have heard many references as to why—first, I would like to preface my main statement by saying that I have nothing against square dancing. I think it is very, very well done. It looks gorgeous, and it is a very, very family associated dance. I have to yet to hear—I hear about where square dancing came from, its origin, and all I hear is Europe, and England. I don't hear anything else. And I am here representing black people.

I assure you, I could walk up and down 125th Street and shout, "Square dance! Square dance!" and nobody would have the faintest idea what I would be talking about. Consequently, I can't for the life of me realize square dancing becoming recognized as the national American dance. I love it and all of that, but I just can't see that at all.

And that is just about what I have to say. If there is nothing black-oriented in the world, and when you say dance, automatically you think of black. You think black when you say dance. You think joy. You think happiness. You think abandon.

It hasn't touched me at all, and I have been listening to all of these very eloquent gentlemen speak and appreciate what they are

striving to do. I appreciate the enormity of the fact they have all of these signatures and all of this, but I guarantee you, if I went out and got all of the tap dancers' signatures in the United States of America, it would far outshadow what has been spoken here.

So my objection is to the fact that it is trying to be proclaimed as the national dance of America. If there was ever a national dance of America, it would have to be the Lindy hop, because everybody in America did the Lindy hop at one time; and it is named after the great Colonel Charles Lindbergh. But I am a tap dancer, and there are more tap dancers in the United States than there are square dancers.

Thank you very much.

Mr. DYMALLY. Good thinking. Where are you appearing now, Mr. Coles?

Mr. COLES. I had a stroke in October, so I am not appearing. I did the master of ceremonies for a group of tap dancers, headed by Gregory Hines and the Nicholas Brothers, in Boston, and in New York night before last. So I am relegated to sitting now.

Mr. DYMALLY. Well, it is good to have you here. As I said, I saw you at the Apollo many times and that is why the name rang a bell. And I read the story about the Capezzio Award. It was a very nice story.

Mr. COLES. Thank you.

Mr. DYMALLY. But it was also on National Public Radio.

Mr. COLES. Yes.

Mr. DYMALLY. They did a story about your receiving the award.

Ms. Friedland? Would you identify yourself for the record, please?

STATEMENT OF LEEELLEN FRIEDLAND, FOLKLORIST AND DANCE HISTORIAN

Ms. FRIEDLAND. Yes. Thank you, Mr. Chairman. My name is LeeEllen Friedland. I am a folklorist and a dance historian, and I specialize in the study of folk dance traditions found in the United States. Specifically, I have studied square dancing and square dance traditions in local communities in several regions of the United States since 1975. Among my recent articles are the entries on the square dance and folk dance which will appear in the forthcoming International Encyclopedia of Dance, which will be published by the University of California Press.

I would like to begin by saying that there is one major problem inherent in legislating any one dance, no matter how worthy, the American folk dance. It is exclusionary. No matter which dance you pick you exclude others and, consequently, you exclude the cherished traditions of different cultural groups in the United States. In a multi-cultural society such as ours there is, I think, a clear and ever-present danger of playing favorites. I do not see how Members of Congress can escape that dilemma.

But more specifically, I would like to comment on a few issues pertinent to H.R. 2067, which would designate the square dance the American folk dance. The term "square dance" has historically been used in different ways by different people. This has, unfortunately, resulted in some confusion about the term. There are three

major regional folk forms of the square dance: the Northeastern square dance, which is closest in form to the French quadrille; the Southeastern square dance, the oldest form of which appears to have been performed in a circle with small squares of four individuals dancing around the circumference; and, thirdly, the Western square dance, which evolved from an intermixture of the previous two forms. Each of these three forms is distinctive in choreography. They are all folk dances. They are all commonly called square dance.

The Southeastern and Western square dances can be considered American folk dances in that they have undergone significant development in the United States, and have evolved into unique forms that no longer resemble a single European progenitor. The argument for the Northeastern square dance being considered distinctively American is less strong and, at this time, still requires further research. Throughout my testimony I will refer to these three folk forms of square dance as traditional square dance.

The proponents of this bill are involved with what is often called modern Western square dancing. There are clubs and organizations all over the country devoted to modern Western square dancing and their enthusiasm is as great as that inspired by traditional square dancing found in many local communities. But this subcommittee must take note of the fact that what the proponents of this bill call the square dance is yet another form. The modern Western square dance is derived from the traditional Western square dance, but has, since the 1940s, developed into its own thing. I believe another witness will discuss this point in greater depth later.

The modern Western square dance has been developed and standardized through recreational organizations such as those described by earlier witnesses, and not through the folk process to which all cultural traditions are subject. The modern Western square dance is not a folk dance because it is not among the vernacular activities of communities defined by familial, cultural, ethnic, religious, and regional ties. The modern Western square dance is a popular recreational form, like aerobic dance, like boxing—like boxing, maybe—like bowling, I meant to say.

Mr. DYMALLY. Like last night's boxing? [Laughter.]

Ms. FRIEDLAND. The repertoire of modern Western square dance clubs often incorporates other dance forms such as those cited in Finding 8 of this bill, including rounds and contra dances. These other dance forms give variety to the recreational program that these square dance clubs offer their members. To call all of those diverse dances "square dancing," as is done in Finding 8, is simply incorrect. Perhaps this sweeping use of the term developed out of convenience or, perhaps, as a marketing ploy. But it is, in any case, incorrect.

To modern Western square dancers, square dancing is any dancing sanctioned and enjoyed by their clubs. This is fine if you choose to join such a club for recreation, but it has nothing to do with the nature of folk dance in the United States. The traditional square dance is defined by its choreographic form: the primary interaction between dancers is always in square formation. A square dance is, logically, a dance that features some square formation.

The brief time available to me this morning does not allow a full discussion of the history and development of the square dance in the United States. Until recently, the rigor of professional scholarship has not been applied to the published works on the square dance, and American folk dance in general. Consequently, grievous errors and outdated misconceptions have been perpetuated. The typical genealogy of square dancing published by the modern Western square dance magazines and to which Mr. Panetta and Mr. Habersberger referred earlier incorporates faulty premises inherited from decades of inadequate historical analysis. I do not wish to denigrate modern Western square dancing or those who are dedicated to it. No one can question their fervor and sincerity. I seek merely to illuminate some of the fundamental problems with H.R. 2067.

In closing, let me return to the issue of exclusion. It is inevitable that in designating a single official American folk dance that many others will be denied comparable recognition. Folk traditions are, by definition, of deep personal value and far-reaching community significance. This is not an issue to take lightly. So, then, what should be the criteria for choosing the American folk dance? If longevity is paramount, surely a Native American Indian dance should be chosen. If widespread influence is the main factor, then there is no doubt that African-American dancing should be chosen, since it has shaped a whole spectrum of uniquely American dance styles ranging from tap to jazz to rock and roll. There is probably more scholarly evidence to support nominating the Funky Chicken as the American folk dance. Would that solve our problems? I don't think so. What about the polka? The bamba? The Texas two-step? The Lindy hop, as Honi Coles mentioned earlier? And the kachina dance?

We are a multi-cultural society and there is strength in our diversity. To legislate an official cultural form of any kind would be, I think, an act of bias, and I strongly urge you to resist that temptation.

Mr. DYMALLY. Thank you very much.

Mr. Gutierrez.

STATEMENT OF JUAN GUTIERREZ, HISPANIC CULTURAL ACTIVIST

Mr. DYMALLY. Thank you. Good morning, Mr. Chairman. Good morning, everyone else.

My name is Juan Gutierrez. I am a Puerto Rican living in New York City.

I am here to stand against the passing of the bill H.R. 2067 designating the square dance as the American folk dance of the United States. On behalf of the Puerto Rican community, on behalf of the Latin American community, I truly believe that this bill should not be passed.

First of all, our community doesn't even have the slightest idea of what square dance is. You may go, as Mr. Honi Coles said—from 125th Street you may go east to East Harlem to a street festival, to the communities, to the houses, to apartments, people don't dance, square dance according to the music, to Latin American music or

to Puerto Rican music. Our kids do not learn the square dance from the seniors. They learn the traditional forms of our people.

I am a director of a Puerto Rican folk music group, which our mission is to perform, teach, disseminate our cultural traditions. And I duly respect the traditional square dancing form as well as other dancing forms here in the United States, but I believe that this is national cultural diversity, and I don't think that square dancing will never represent that diversity in the people of the United States.

Thank you very much.

Mr. DYMALLY. So, Mr. Gutierrez, you don't think I will see any square dancing when I go to Puerto Rico this weekend? This committee is holding hearings in Puerto Rico on the census, and we will be there on Wednesday.

Mr. Dalsemer.

STATEMENT OF ROBERT DALSEMER, SQUARE DANCE CALLER

Mr. DALSEMER. Thank you, Mr. Chairman. I appreciate the opportunity to testify a little earlier than scheduled since I have a square dance group this afternoon at a senior center in Baltimore.

My name is Bob Dalsemer. I am a square dance caller from Baltimore, Maryland. In my 18 years' experience as a caller, I have been fortunate enough to have called in 25 States as well as in England and Denmark.

In addition to both traditional and modern styles of square dancing, I teach Appalachian clogging, New England contra dancing, and 17th and 18th century English country dancing. I am vice president of The Country Dance and Song Society of America, a national association founded in 1915 that is dedicated to the enjoyment, preservation and study of English and American traditional and historic dance, music and song. I am cofounder and currently serve as dance coordinator of the Baltimore Folk Music Society. For the past six years, I have been employed part time by Baltimore County Department of Aging, teaching and calling square dancing for a variety of senior citizens' groups.

I am against this bill for two reasons. First, the bill seems to undermine the great diversity in American dance, as has already been alluded to by other testimony. There is tap, jazz, swing, jitterbug, foxtrot, Texas two-step—these are all enduring and uniquely American dance forms. Why pick one dance over another? Who will gain from that?

Secondly, you should know that there is not just one square dance, but there are many forms of square dance. The proponents of this bill represent one style and one approach, what is usually called modern Western square dance. There are numerous other styles, all differing from each other in form, terminology and structure. For example, there are many small rural communities where a local style of square dancing has remained essentially unchanged for several generations. I have personally visited a dozen such communities and wrote about five of them in my book "West Virginia Square Dances," published by the Country Dance and Song Society in 1982.

I believe that these communities are excellent representations of traditional American folk dance, and yet square dancers at the New Creek, West Virginia Fire Hall dance very differently from dancers at the Community Center in Dunmore, West Virginia, or those at the Grange Hall in Independence, Pennsylvania. Modern western square dancers, in spite of their many hours of lessons and training, would be totally unfamiliar with the structure, figures and terminology at any of these traditional rural dances.

In addition to these small rural communities, there has been a revival of interest in traditional forms of square and contra dancing in urban areas all over the country. Our Wednesday night group in Baltimore is a typical example. We have a weekly dance, open to the public, that regularly draws 100 dancers or more. Like the traditional rural communities, we feature live music, require no special costumes and perform a limited repertoire of figures. We are square dancers, yet what we do is very different from both New Creek, West Virginia, and the modern Western style.

Square dancing in all forms is a wonderful recreation. There can be no doubt that it has changed many people's lives for the better—and I include my own. In our increasingly mobile society, square dancing has provided many with a sense of community, a home away from home. Modern Western square dancing in particular, because of its worldwide uniformity, offers its adherents a wonderful way to make new friends quickly when transplanted to another city or town. But is it a folk dance?

Dr. Lloyd Shaw, who began the modern square dance revival, once said: "Keep it simple, keep it folk." Modern Western square dancing has grown increasingly complex at an alarming rate. Beginners are now required to take 40 hours of lessons, usually from September through April, in order to master 68 basic calls. Of these calls, fully half did not exist before 1960.

Modern Western dancers often refer to other, less complex forms of square dancing as "barn dancing" and try to dissociate themselves from it. The recorded music used by modern Western callers is derived largely from the pop music repertoire. New records are released each month, become popular for a short time and then are discarded in favor of new ones. If we consider modern Western square dancing a folk dance, it may be the only folk dance in the world without a parallel tradition of live folk music accompaniment.

I am confused by some of the language in this bill. What does it mean to designate the square dance as "the American folk dance of the United States"? Are there un-American folk dances? What about South American folk dances? Or Central American folk dances? And I noticed that this was a change from the bill four years ago when it was for a national folk dance. Then, after all the references in the bill to square dancing, I was very surprised to find the other dances included in section 1, paragraph 8. It seems to me that this paragraph is really the key to the intent of this bill. What this paragraph says to me is: Let's make my favorite pastime, square dancing, the national folk dance, rather, I mean, the American folk dance, and since me and my friends also do these other dances let's throw them in there too. It implies that Congress is not being asked to adopt a specific dance or even form of dance,

but an entire leisure lifestyle, a whole range of activities which like modern Western square dancing involves classes, costumes, badges and increasing levels of complexity—all things that square dancers outside the modern Western movement do not choose to adopt.

To those outside the modern Western square dance movement, square dancing does not automatically include the other dances in paragraph 8. Rounds, for example, refers to round dancing, meaning couple or ballroom dancing. Over the past 30 years the modern Western movement has evolved its own form of ballroom dancing, which includes a cuer to remind the dancers of the steps just before they have to do them. It is not square dancing. It is not folk dancing. But it is one of a number of forms of dance that modern Western square dancers happen to like. It is as if General Motors asked Congress to declare the car the official American mode of transportation and specified that the definition of car should include tanks, bulldozers, buses and semitrailers.

The United States has a rich and varied folk culture and I think that folk dance is an important part of that culture. I would like to see a square dance caller receive the National Folk Heritage Fellowship Award. In fact, I once nominated the late Ralph Page for that honor. I would like to see public and private support for more scholarly research and publication in the fields of folklore, musicology and dance history, so that square dancers can begin to better understand their past and present. I am in favor of limited and temporary designations, such as National Square Dance Week, or Month, or Year. But I sincerely believe that the permanent designation envisioned by this bill, no matter how sincere its proponents, will do more harm than good.

Please reject H.R. 2067. You will be casting a vote in favor of the great American tradition of diversity. Not only diversity of folk dance, but diversity of square dance as well.

Mr. DYMALLY. In fact, Mr. Dalsemer, you have no objection to recognizing the dance in some form.

Mr. DALSEMER. None whatsoever.

Mr. DYMALLY. As a Week, a Month or commemorative resolution honoring their activity, but you have problems with designating it as the American folk dance?

Mr. DALSEMER. Yes, permanent designation.

Mr. DYMALLY. Well, thank you very much.

Let me commend the witnesses for keeping their statements brief. And I hope the other two panels will do the same.

Thank you very much. Good to see you, and I will convey your best wishes to Johnny.

Mr. COLES. Thank you. Say "hello" to Johnny Otis for me.

Mr. DYMALLY. Yes, indeed. Yes, sir. I was at the Apollo when Bill Cosby did the last show about two or three months ago.

Mr. COLES. Yes. It has changed quite a bit.

Mr. DYMALLY. Yes, indeed.

Mr. DYMALLY. Our next panel is Mr. Cavanaugh, Mr. Higgins, and Mr. Deck. We will start off with Mr. Deck.

STATEMENT H. A. "DECKO" DECK, CALLERLAB, INTERNATIONAL ASSOCIATION OF ROUND DANCE TEACHERS

Mr. DECK. Mr. Chairman, my name is H. A. Deck of Rehoboth, Delaware. I am a square dance caller of 40 years and a member of the International Association of Square Dance Callers, otherwise known as Callerlab. I am here to present the statement of Mr. Jim Mayo of Hampstead, New Hampshire, who could not be here today. He is the first chairman of Callerlab, which was formed in 1974. I read from Mr. Mayo's statement.

My name is Jim Mayo and I am a member of the Board of Governors of Callerlab, which is the International Association of Square Dance Callers. I was the first chairman of that organization, formed in 1974, and I am urging support and approval of H.R. 2067 establishing square dancing and its related dance forms as the American folk dance of our country.

I have been involved in this activity for 40 years. I learned to dance and later, while attending Yale University, learned to call from one of the great historians of square and folk dancing, Mr. Ralph Page, of Keene, New Hampshire. I am now employed at Massachusetts Institute of Technology, and I call square dances as an avocation. I have called and taught dancers all over the world.

Square dancing in this country developed from the dance forms of the earliest settlers, from the French and English, as has been said before. The participation in square dancing took many forms, including barn raisings in New England, running sets and clogging in the Southern mountains, barbecues in the West. Most often the dancing was a celebration of community events. Recently, since the Great War, the dancing has become more complicated, as have many aspects of present day life. Some forms of it have. The square dance is not a preservation of an ethnic dance; rather, it is alone a dance form developed in the United States by our citizens, and its roots go back mostly to England and France, but even in those countries it is done as an American dance, not as an English or French dance.

The earliest square dance was a very local activity and was different in each location because travel and communication were limited. In the past three decades it has become more widespread as improved electronic equipment has allowed the caller to be understood better. It has made possible the use of recorded music. Many, myself among them, have tried to bring some order to the changes and the fast growth that has resulted from this exploding popularity. Organizations have been formed, some to preserve the traditional forms and some to guide changes. We are the "folk," and the changing that marks all folk activity is underway.

The dispersion of U.S. armed forces around the world has spread the square dance activity nearly everywhere. I have called in Europe, Scandinavia, Australia and New Zealand, and other members of the International Association of Square Dance Callers have performed in Japan, Saudi Arabia, India and most other lands. Currently our organization is helping a group of Chinese learn about this form of dancing which they regard as the American folk dance. We are doing this in 1990. At the request of the Australian Square Dance Callers, a meeting of the International Association of

Callers will be held in Australia to make the organization more acceptable and accessible to Pacific Basin participants. In my experience, square dancing is regarded by people everywhere, both within and outside the United States, as the folk dance of our country. I urge that you, our Representatives in Congress, grant the same recognition.

Square dancing is the only activity I know that cuts across all of the ethnic backgrounds that make up our society. Because it is an activity developed in America, representative of the whole of our cultural heritage, not just a small piece of it, square dancing is uniquely able to claim status as an American folk dance.

Square dancing is just not a club-oriented activity whose representatives are here to urge support of this legislation. It is the church couples' club, the parent/teachers meeting, the Girl Scout Father's Night, the Town Hall dances in New Hampshire, the employees' party at a big company in Dallas. It is also the Service Club parties at the military bases the world over. It is square dancing in school physical education classes all over the country, and hundreds of other community events, large and small, who choose this way of celebrating their community of spirit. This is the American way.

Square dancers that are organized urge that the whole of square dancing be recognized as the American folk dance of the United States. It would be hard to find in this country someone who had not participated in, or watched, square dancing. We believe this demonstrates the universal acceptance of the activity.

We are not asking that square dancing be designated a national symbol, only that it be recognized as the dance form that is uniquely representative of our country. In this respect, it truly stands alone. Very few things are so universally representative of America. Even those that may seem so are often subject to challenge. Baseball will be challenged by football. Hamburgers by hot dogs. Blue jeans by grey flannel pants. In each case, broad representation can be claimed by both contenders. In the field of folk dancing only square dancing can claim longevity and the broad participation of our population as a part of our culture.

In summary, I urge this committee to recommend and the Congress to affirm, by passage of H.R. 2067, that square dancing, including its related dance forms, is the American folk dance of the United States. This form of dancing alone can claim a development from the earliest days of our Nation through the expansion of our population across the land. Square dancing has grown as a dance form representing the people of America. It is not an ethnic dance of one of the elements of our culture. It is American, modified by Americans to represent them, and done in many different ways by people of many ethnic backgrounds—but always as an American folk dance. No other form of dance can claim this status. During the period in the early 1980s when square dancing was temporarily designated the national square dance no objections were raised.

Your acknowledgement that square dancing is the folk dance of America will help square dance teachers and leaders to continue spreading the joy of participation in this great activity among all of our people. I urge your approval of this bill.

Mr. DYMALLY. Thank you very much.

Mr. Higgins.

STATEMENT OF W.F. "BILL" HIGGINS, SQUARE DANCE CALLER

Mr. HIGGINS. Thank you, Mr. Chairman.

I am here in favor of H.R. 2067. My name is Bill Higgins. I am a square dance caller, and I have been teaching and calling square and round and contra dancing since 1950. As a member of the armed forces, I did this around the world. I am a member of the three major organizations representing square dancing: Callerlab, Roundalab and Legacy. I do my calling and cueing in Fairfax, Virginia.

My assignment here today is specifically to talk about round dancing. It is a part of square dancing, and I am speaking to naming square dancing as the American folk dance. First, let me define round dancing. It is couple dancing, closely related to ballroom dancing but not specifically ballroom dancing, in which all of the participants are doing pre-arranged choreography in a circle. We find the same formation in many folk dances of the world. Round dancing has been associated with square dancing for almost 300 years.

The other dances today which are considered by the three major organizations I mentioned previously as American square dancing, or at least closely related to American square dancing, are contras; reels, including the well-known Virginia reel; line dances; clogging, which includes some tap dancing——

Mr. COLES. Thank you.

Mr. HIGGINS [continuing]. And the heritage dances. In many of these dance forms we find the music and the steps of the folk dances of other cultures. In round dancing, for instance, you will see waltzes, polkas, rhumba, tangos, cha cha, bolero, the Lindy hop——

Mr. COLES. Bless you.

Mr. HIGGINS [continuing]. Latin American dances, and many others.

Mr. DYMALLY. But you don't have—Mr. Coles, they don't have the limbo dancing. [Laughter.]

Mr. HIGGINS. In reading the testimony and letters appearing in the record of the previous hearing on a previous consideration of this issue, in 1984, I find many references to the rhythms and music that is included in round dancing as being the ethnic dances of other cultures. These assertions are true. Square dancing is a melting pot. In its beginnings, the early settlers from many ethnic cultures were brought together in new community groupings. In their social activities they were introduced to new folk music and new folk dances. The thing that emerged from this amalgamation was a new figure, the caller. While the French quadrille had a prompter, most of the other dances did not have a similar leader. As these different dance forms merged, the caller became more and

more necessary. He took the parts of the dances of this new culture and put them together, and out of the merger a new dance was formed, the American square dance.

Those of us seeking recognition of square dancing as the American folk dance are not trying to elevate it above the other ethnic folk dances. We say that because it does embrace and utilize many of the other ethnic folk dances, it is the dance of the larger number of Americans than any other dance. Estimates on participation run from 6 to 16 million in this country, and many more around the world.

There have been objections raised that establishing square dancing as the folk dance of the United States would elevate it to the other national symbols of the United States: the Flag, the Eagle, the National Anthem, the Great Seal—by the way, somebody forgot to mention the Great Seal is a national symbol. I do not feel that we are seeking, nor will we attain, that status. It should be noted that even though these symbols are universally recognized today some of them had opposition in the beginning. Many would have chosen the turkey, rather than the eagle, as the National Bird. The Stars and Stripes was in contention with the Confederate flag. Our National Anthem was first a British anthem.

In the previous consideration of this issue, it was to designate the square dance as the national folk dance of the United States. The present bill before you seeks to designate the square dance as the American folk dance of the United States. It is hoped that this new designation will satisfy some of the opposition voiced previously.

There have been some precedents established for making square dancing the American folk dance. First, Mr. Panetta, in introducing this bill, noted that several States and many nations around the world have already designated square dancing as the American folk dance. The State Department, in 1958, sent 50 couples to the World's Fair in Brussels to participate during the United States Days—they were July 3rd, 4th, and 5th—in demonstrations of square dancing as our American folk dance. As a participant in that program, I can attest that the thousands of people from around the world witnessing our performances were convinced that square dancing was the American folk dance. Lastly—this has also been mentioned—the Post Office, in 1978, issued four stamps honoring the dance in America. One of these depicted square dancing and was labeled "The USA Folk Dance."

In conclusion, let me state that those of us testifying in support of this issue are seeking permanence to an action previously taken by our Government. I urge this committee to take this action. Thank you, sir.

Mr. DYMALLY. Thank you very much.

Mr. Cavanaugh.

STATEMENT OF FRANK CAVANAUGH, CHAIRMAN OF THE AMERICAN FOLK DANCE COMMITTEE FOR LEGACY

Mr. CAVANAUGH. Good morning, Mr. Chairman, and committee. I am Frank Cavanaugh, Chairman of the American Folk Dance Committee for Legacy, which is the international assembly of "trustees" of the square dance activity around the world.

Yes, we shall give positive testimony for bill H.R. 2067, which is now before this 100th Congress, to make the square dance the American folk dance of the United States of America.

Yes, we all agree that this form of dance has been a popular tradition in this country since our earliest colonial history, and that the taproots go back to the European countries from whence our earliest settlers came. This link to the past was the dancing masters that came to this country and brought with them the dances of their homeland. One of the earliest records of these early dances is contained in the works of John Playford, a musician and dancing master, who published The Dancing Master with 17 editions between 1650 and 1728 and contained 918 dances.

Yes, the hardworking pioneers felt a need for an activity which would provide recreation and social contact with their neighbors, and therefore would come from far and near to enjoy each others favorite folk dances. As the communities grew and other pioneers moved west, people of various backgrounds intermingled; so did their folk dances. When the younger folk became involved, it became harder to remember the many movements, and from this evolved the prompter or figure caller. Therefore, we certainly will agree that this dance form has been a popular tradition of this country since our earliest colonial history.

Yes, it has attained a lofty status as a significant part of our folklore for 125 years prior to 1776, when the United States was born. Square dancing is now well over 337 years of heritage and history; therefore, it is a traditional, wholesome form of family recreation in which people of all ages can take part, and it does symbolize our family unity.

Yes, during the war years of this century while our servicemen traveled throughout Europe and the Far East, the square dance was a favorite pastime that was passed on to other nations. It is true that over one-third of the world's nations now recognize the square dance as the American folk dance and actively participate in it throughout Africa, Australia, Canada, Europe, Far East, Middle East, Pacific Islands, Central and South America. But we are still waiting for the United States of America to recognize it as its own American folk dance.

Please note the article on the Golden Nuggets, ages 11 to 21. This young group attended the International Folk Dance Festival in Aachen, Germany, where they represented the American folk dance with square dancing. This year, they have been invited to the USSR as the youth ambassadors of the USA.

Yes, the square dance has now been successfully legislated as the American folk dance in States from coast to coast across these United States of America. The States of Washington and Oregon on the West Coast, then this wave continued through Tennessee, Alabama, West Virginia, and on to the East Coast States of Florida and New Jersey.

Yes, we all know that the 97th Congress passed Public Law 97-188, to designate the square dance as the National Folk Dance of the United States of America, and that well over the majority of the Members of this Congress supported that legislation. Also, the Senate companion bill, as sponsored by Senator Robert Byrd, was

highly supported by then Senator Howard Baker and therefore did pass through the Senate unanimously.

Yes, remember that today you are not listening to only book knowledge from these oral testimonies of our American folk dance leaders, but what you are hearing is well over 200 years of actual living history in their combined oral testimonies, and this is just from the six people on the stand today. Thanks to this leadership for helping to perpetuate the American folk dance of the United States of America.

Yes, the enclosed letter from Gerald Parsons, Reference Librarian for the Archive of Folk Culture of the Library of Congress ends with, ". . . good communications may lead to the long overdue recognition, appreciation and understanding of square dancing in America."

Yes, we the many millions of past, present and future square dancers do recommend to this Subcommittee on Census and Population to give their full support to bill H.R. 2067.

I thank you.

Mr. DYMALLY. Thank you very much for your testimony.

[The attachments to the statement of Mr. Cavanaugh in support of the bill, were retained in the official hearing file.]

Mr. DYMALLY. Our final witnesses are Ms. Laura Courtney and Ms. Rayna Green.

Identify yourself for the record, please.

STATEMENT OF LAURA L. COURTNEY, MEMBER OF THE MAKAH INDIAN TRIBE

Ms. COURTNEY. Thank you, Mr. Chairman. My name is Laura Courtney, and I am a member of the Makah Indian Tribe, located in the State of Washington.

Mr. DYMALLY. Did you come all the way from Washington to testify today?

Ms. COURTNEY. No. I am here in the city for another three weeks.

I wanted to stress how important dance is in our culture and what it means to us. I never was taught how to square dance in school, and none of the kids at home learned how to square dance. I had never seen square dance until about three years ago. But it is a real important part of our society.

I work with people in their 80's and 90's who remember what dancing was. They taught the people of my generation, and together we work with the children who are anywhere from the age of 3 years old to 14. It is something to become involved in and be a part of, and it gives us a sense of cultural identity and pride. We have traveled around to Germany, South America. We were at the world's Fair, in Canada, last year. We were just real active with it. It is a live part of our culture.

I think that if the square dance or any other dance is designated as our national or American folk dance it would be leaving out a lot of groups of people. It wouldn't encompass the pluralistic aspects of our society and our culture. And we, as Makahs—there are only 1,200 of us, but we are only one of 27 tribes just in the State of Washington. Native Americans aren't, as a cultural group, as

pushy as some other minority groups and we tend to be forgotten sometimes because some of us just aren't as well organized.

I know how the elders at home would feel if the square dance was designated. They wouldn't even know what that was. I just think that you should take a lot of time and consider this. It is important to think about what can happen.

Mr. DYMALLY. Your entire testimony which you have submitted in writing will be entered into the record. And I want you to know that two Saturdays ago I participated with Congressman Ben "Nighthorse" Campbell in a pow-wow, and I actually danced. When I was an elementary classroom teacher I learned the square dance. But, Mr. Coles, I have never been able to tap dance. [Laughter.]

Mr. COLES. I will teach you.

[The statement of Ms. Courtney follows:]

Laura L. Courtney
P.O. Box 822
Neah Bay, Washington 98357

My name is Laura Courtney and I am a member of the Makah Indian Tribe of Northwestern Washington. Dancing is a very important part of our society as it is a source of identification, both cultural and familial, and is an intregal part of many social customs and rites. It is very hard to separate dance from the rest of our culture. It is also something to become part of, to be involved in, more than to observe. Dancing was traditionally taught by elders to youngsters. Unfortunately, the outlawing of the Potlatch, the secret societies and the arrival of missionaries and boarding schools has broken this crucial cultural contact for three generations.

There is an immense revival happening at home of dancing and all that goes with it and I feel fortunate to be a part of it. There are people of my generation spending time with elders learning songs, dances, and the correct gear and costumes to wear. Together as a team we teach the children. The biggest reward is to see the faces of the elders and children when the dances are performed "to perfection". It is a great experience of cultural pride.

550 year old dancing shawls and other dancing regalia were uncovered in the Ozette archeaolgical dig, the site of an ancient Makah whaling village. To establish the square dance as our national folk dance I believe would only further the euro-ethnocentricism we as Makahs have been subjected to since the first "baba[illegible]ic" (men who live on boats) invaded our land 150 years ago.

I think it's great that the square dance has been experiencing a revival of its own; we share the same feeling at home with our dances. I can't see how any dance could be singled out as our "national folk dance" when we are a pluralistic society; a land of geographic, racial, cultural, and religious differences. It is likened to choosing a "universal folk dance". I urge you to think carefully about this issue: the motivation for choosing a dance as a national folk dance should be to inspire unity among people and I believe by choosing one, any one, would give birth to feelings of resentment and possible animosity.

Mr. DYMALLY. Ms. Green.

STATEMENT OF RAYNA GREEN, FORMER PRESIDENT, AMERICAN FOLKLORE SOCIETY

Ms. GREEN. I am Rayna Green, a former president of the American Folklore Society and a folklorist. I am also from the Cherokee Nation of Oklahoma.

I am really honored to testify, on behalf of the American Folklore Society and members of the profession of folklore, and in many ways to testify on behalf of Native peoples of this continent, against this bill designating the square dance the official American folk dance of the United States.

My colleagues have made an account of many of the reasons why we oppose this bill. Those certainly have nothing to do with the square dance as a bad or good or indifferent dance. It is simply in opposition to any dance as the American folk dance. My testimony could certainly be supportive of all dances found in America, including the square dance. But my testimony should reinforce the importance of support and preservation for all forms of traditional dance in America, and it cannot support designation for a special dance, however beautiful, however stirring, and however distinctly American.

In fact, as many of my colleagues have pointed out, if we were really to look at true American folk dances—which the square dance as it is practiced in the club form is not—there would be many dances that would suit equally as well as the square dance. If one might argue this logically, of course, you would show how difficult a process this would be. I have heard people say they represent over 200 years of American dance tradition. I represent 30,000 years of American dance tradition. Should the national dance be the oldest? If that was the truth, the round dance as it is practiced by Native peoples would be the dance. It would be the round dance, the true round dance, not a ballroom form practiced by couples. Our dance is a round dance representing the continuity of life, the ever-renewing family, our survival as a people. I have heard a lot about family unity. Our round dances like those which drew the chairman into the circle, as it should be, honor those who honor us and our survival. If these could not be the true native dance of North America, then nothing should.

However, even our tribal peoples would have difficulty choosing whose round dance if that standard were to be applied. Would it be a Cherokee, a Sioux, a Makah, a Navajo, Crow, Creek, or a Seneca dance? We do not proselyte our dance forms. We believe they belong in our communities and those who join us in dance in our communities honor us. But we do not attempt to force others, or force the importance of our dance on others, but rather keep it for our communities and those who honor it join with us. We respect and honor the differences and special characteristics of dance in other communities.

It would be unacceptable to us to choose even one of our own forms of dance as the American folk dance. It is the difficulty, as people have mentioned, of choosing the National Bird or Flower. But humans did not create the animals or the flowers. Humans did

not create these national symbols. They did create many artworks, dances and songs; and the special power of those dances and songs and artworks is that they come from special communities, tailored and shaped through the years for those communities. Those dances and songs work for and in those communities or else they would not have survived.

But the special dances and songs do not work for other communities and may not represent them. As a folklorist and as a Native person, I am passionate about my commitment to American diversity. I am passionate about my commitment to the artistry of all American communities. I want to validate them and give them a stage whenever and wherever I can should they desire one. Also, I want to keep them from the stage if they desire that.

I have preferences for art born out of my own needs and taste and shaped and formed out of my own history. As an individual, I will join others in participating in the many dance forms that please me. In fact, my Cherokee community participates in what many people call the clog dance because we learned it from the Scots several hundred years ago. We liked it and we took it into our own community. We took the fiddle—some say the devil's instrument—into our community. We honor the dances and traditions of other people and incorporate them into our lives. But we do not attempt to proselyte them and subject other people to have our dance designated as the national dance.

I speak about this passionately because of the strange history we have in America. When my grandmother was a girl and when my great-grandmother was a child, they were forbidden to speak their language, forbidden to dance their dances by the American Government and by missionaries in this country. They were forbidden to have our ceremonies. They were forbidden to wear our ceremonial clothes. How ironic I think it would be if my grandmother, who danced the square dance in school—the only place she ever danced it—but could not dance her own tribal dances were now to be dishonored, and all of our ancestors were to be dishonored, in fact, with the designation of a dance that represented the overturn and the repression of our own dances.

It was a miracle to us that those laws were repealed forbidding our forms of dance, even as African dance and the African drum was forbidden in slave days. It would be a dishonor to us to have one dance now designated as the American folk dance when, in fact, for so long our dishonor was that we were forbidden our dance. It would be a dishonor to us to have one dance now designated as the American folk dance when, in fact, for so long we were forbidden to dance our dances.

Now that we can dance again and are desperately trying to revive and support our own communities' dance, what a tragedy it would be if our very diversity, our very flowering, our very efforts at survival were to be demeaned by the designation of one dance which in many ways has represented the oppression of our people.

Thank you, sir.

Mr. DYMALLY. Very good. Thank you so much.

Ms. Courtney, you made reference to the fact that often Native American culture and dance fall between the cracks, people forget them. Recognizing that fact in my own district, and I have a very

diverse racial district, we had an all-day Indian pow-wow and Congressman Ben "Nighthorse" Campbell came from Denver and spent the day with us. And he danced and he invited me to dance. I was somewhat timid but I fell in line and I danced.

But it was a tremendous experience for me, you know. As a boy, we would read and we would see the Indian in movies shooting everybody, and we forget about this rich culture. And I sat down there totally hypnotized all day long. We have three sets of drummers and they inducted the Congressman into the Western Society. He had his full regalia. I think he is a chieftain, is he not?

Ms. GREEN. Yes. He is a Cheyenne chief, yes.

Mr. DYMALLY. It was a very, very inspiring experience for me. It was a first of its kind. My chief of staff's mother is Cherokee and he always needles me about not doing something with the Indian community. So we finally did it, and it is going to be an annual event. And, as a result of that, we are inspired to have an international festival. So we are going to have all of the ethnic groups. Just out of that one-day ceremony, it was so inspiring.

So we thank you very much for testifying.

Now, to the proponents of this legislation, you see the dilemma that the subcommittee is faced with; there is strong opposition to this measure. And I will discuss this with Mr. Panetta and the other members of the committee, and we will communicate with you by way of Mr. Panetta, or the committee may be in touch with you.

We thank all of you for your testimony. You stuck with your time. If anyone wishes to add anything further, we leave the record open so that you may communicate with us.

We thank you very much. And the meeting is adjourned.

[Whereupon, at 11 a.m., the subcommittee was adjourned, to reconvene subject to the call of the Chair.]

[The following statements were received for the record.]

STATEMENT OF CRAIG R. HUTCHINSON OF THE POTOMAC SWING DANCE CLUB

Mr. Chairman, I am Craig R. Hutchinson, founder and director of the Potomac Dance Club, Inc. (PSDC) which is a charter member of the United States Swing Dance Council (USSDC). The United States Swing Dance Council represents millions of swing dancers across the United States. I am submitting on behalf of the USSDC the following statement in opposition to H.R. 2067, a bill which would designate the Square Dance as the American Folk Dance of the United States.

The Random House College Dictionary (1980 revised edition) defines "folk" as: 1. People in general. 2. People of a specified class or group: town folk, poor folks. 3. People as the carriers of culture, especially as representing a society's mores. 4. Originating among the common people: folk belief. 5. Having unknown origins and reflecting the traditional forms of society: folk dance, folk music.

The USSDC submits to the Census and Population Subcommittee that swing dancing is more representative of American folk dancing in the United States than any other dance, Square, Round, Polka, or Texas-two-step not withstanding, for the following reasons:

1. The American folk music that has dominated the American folk since 1900 has been Jazz, Swing, Bebop, Rhythm & Blues, Rock & Roll, Disco, Beach, Country Western, and Rock. This music with its rhythmic and harmonic complexities reflects the melting of the diverse cultures that make up American society.

2. The American folk dances generated by American folk music are the fad dances such as the Big Apple, Black Bottom, Boogaloo, Break Dancing,

Bunny Hop, Cake Walk, Castle Walk, Charleston, Fish, Frug, Grizzly Bear, Hully Gully, Jerk, Mashed Potato, Monkey, Shag, Shimmy, Suzy-Q, Truckin', Turkey Trot, and Watusi and the swing dances such as the 1910's Texas Tommy, 1920's Lindy Hop, 1930's Jitterbug, 1940's Swing (Alcatraz, Carolina Shag, D.C., East Coast, Hand Dancing, Imperial, Jive, Push, Supreme, West Coast, and Whip), 1950's Rock 'n' Roll, 1970's Hustle, and 1980's Country Swing. However, swing dancing continues to outlive all of the fad dances put together.

3. The USSDC asks the subcommittee to turn on the radio from 1900 to 1988 and compare the number of radio stations playing Swing dance music such as Rag Time, Jazz, Swing, Bebop, Rock and Roll, Disco, Rock, and Country Western music with the number of stations playing square dance music.

4. The USSDC asks the subcommittee to go to the kinescopes and movies from 1900 to 1988 and compare the number portraying Americans swing dancing with the number portraying Americans square dancing. That is compare the following movies: The 1937 MGM movie "Day at the Races," the 1938 Paramount newsreel portraying competing couples performing Shag and Lindy Hop at the Harvest Moon Ball, the 1939 Walter Lanz Cartoon "I'm Just a Jitterbug" where Mother Goose characters do the Shag and Lindy Hop, the 1940 Hearst-Paramount-Pathe newsreel portraying Jitterbugs at the New York World's Fair, the 1941 Universal movie "Hellzapoppin'," the 1956 movie "Rock Around the Clock," the 1975 movie "Saturday Night Fever," the 1980 movie "Urban Cowboy," the 1985 movie "Flash Dance," the 1987 movie "Dirty Dancing," the 1988 movie "Shag" to be released this fall in a theater near you, with the

number of movies depicting a band of Indians attacking a circle of wagons with immigrants in the middle of a square dance, round dance, contra dance, or a Virginia Reel. Or, compare the number of times Fred Astaire and Gene Kelly swing danced in the movies to the number of times they square danced.

5. The USSDC asks the subcommittee to turn on the television from 1950 to 1988 and compare the number of programs portraying Americans swing dancing with the number of programs portraying Americans square dancing. For example compare "American Band Stand," "Soul Train," Disco Fever," "Disco Magic," "Dancing Disco," and "Star Search" with the number of square dance programs.

6. The USSDC asks the subcommittee to go overseas and poll the non-Americans as to what dance they identify Americans with.

7. The USSDC asks the subcommittee to recess and strut or boogie on down to their local dance floor and experience mainstream American music and dancing.

In summary, jazz music and swing dancing is rooted in the American folk experience and square dancing is rooted in the European folk experience. American folk music (swing dance music) is a reflection of the pulsing, driving, energy of a free spirit in a free market. Swing dancing is the American folks spontaneous dance expression to the American folk music that has dominated our American air waves since 1900. Swing dancing has and continues to cross and unite all the cultural, religious, class, economic, and ethnic strata on our local American dance floors (West Side Story not withstanding). Keep on Dancing America!! Hutch

Ralph Case Square Dancers & Cloggers
18003 Clagett Landing Road
Upper Marlboro, MD 20772
(301) 249-5756

June 28, 1988

Honorable Mervyn M. Dymally
Chairman, Subcommittee on Census and Population
U. S. House of Representatives
Washington, DC 20515

Dear Mr. Dymally,

I am writing this letter in support of HR 2067, a bill which speaks volumes of something I believe to be very important to our culture. By designating the square dance as America's folk dance, you will be elevating many of our country's most loved and long-held ideals. You will be providing a link to our past which is very important. While growing up, how many times do you remember attending a square dance get-together and realizing how happy everyone was. Just the thought of a hay ride to an old barn dance brings out sentimental and nostalgic feelings in all of us; it is so uniquely "American".

I come here with over 60 years of experience calling and teaching traditional Appalachian (or Eastern) square dancing and clogging, starting first in western North Carolina and then relocating to the Washington D.C. area. In this time, there have been enormous change in our society. I have seen two World Wars, the birth of a mobile society created by the automobile, and the proliferation of a mass media and all it's diversions. Yet, the practice and pervasiveness of traditional square dancing has remained basically unchanged: its emphasis is still on the importance of the family, on preservation of many of our American ideals, and on simply having good clean fun.

Not that square dancing has not been restricted just to the common man. There are many examples of formal events being linked with square dancing. When I was growing up, the square dance caller Sam Queen brought his group of square dancers to the White House to entertain England's royal family on a visit to the White House. My own group of cloggers have performed at several Inaugural Balls as well as at the White House. Years ago, I was fortunate to teach Margaret Truman; much later, I had Amy Carter join my group for a performance on the White House south lawn.

Clogging is perhaps the biggest change to traditional Appalachian square dancing to occur this century. It holds a special attraction for the young, although all ages do participate. By executing blinding fast footwork to intricate square dance figures, a clogger can amaze the new and uninitiated. I wish all of our Congressional representatives could travel with me to a clogging festival and experience the sense of excitement in the air stirred by the first downbeat of "Down Yonder", the "Orange Blossom Special", or some similar tune. It's positively contagious.

Square dancing has often been used to spread our national image. A few years ago, my group of cloggers travelled behind the Iron Curtain for a two week performing tour of Romania. In a country where dancing is much more structured and where our cultures differ so greatly, we were welcomed openly and warmly. The most poignent memories were when our cloggers would go out into the audience and ask for Romanian volunteers to join them in a square dance. Despite the language barriers and cultural differences, the response was overwhelming every time; we could not accommodate even one fourth of those that wished to dance. The Romanian people were so taken by the events that they presented us with bouquet after bouquet of flowers. To them, we represented the joyful spirit of the American culture and they wished to know more and more about us. For both the Romanians and ourselves, the world became a little smaller.

In conclusion, I respectfully encourage you to consider and then pass HR 2067. In a world filled with so many trying times, passage of HR 2067 would be represent a positive step in substantiating a cultural identity that is shared by millions of Americans.

Respectfully submitted,

Ralph Case

Ralph Case
Ralph Case Square Dancers and Cloggers

SINGLE SQUARE DANCERS, U.S.A.

2883 SOUTH ABINGDON STREET
ARLINGTON, VIRGINIA 22206
MAY 31, 1988

Honorable Mervyn M. Dymally
Chairman, Subcommittee of Census & Population
U.S. House of Representatives
Washington, D.C. 20515

Dear Mr. Dymally:

The following testimony is given in support of the bill, H.R. 2067, to permanently designate the Square Dance and its five related cultural dance forms as the American Folk Dance of the United States.

I am Joy Smith of Arlington, Virginia and am presently employed as a ticket agent for a major airline. I am single and square dance locally with the Bachelor & Bachelorette Square Dance Club of the greater Washington, D.C. area. I have been involved in this activity for over 12 years and have enjoyed dancing all over this country at many singles' clubs and festivals. I have served as national President of Single Square Dancers U.S.A., an organization of unmarried adult dancers from all parts of the United States.

Although Square Dancing is generally regarded as an activity for pairs, a great many of the dancers are, in fact, unmarried adults who regard Square Dancing as a major element of their social life. These adults look upon Square Dancing as a wholesome alternative to the highly-publicized "singles' scene". There are local, state, regional, and national organizations comprised of unmarried adults; these organizations exist for the primary purpose of promoting and encouraging sponsorship of events where single adults may participate in the various Square Dance activities.

The "Singles" in Square Dancing are as diverse as the whole of America, in that one finds clubs and organizations with different membership characteristics. There are groups comprised of:

(1) Predominately young adults, such as clubs founded on campuses or military bases, whose members are seeking social and recreational activity.

(2) Newly-established and highly educated professionals, often found in an urban setting, whose members are seeking social contacts with like-minded singles.

(3) Well-established adults, perhaps in newly changed personal circumstances, such as the loss of a spouse, who are seeking contact and support with others in similar situations and who find Square Dancing to be an easy re-entry into a "singles" environment.

(4) Retired senior citizens who rely upon Square Dancing events for their social and fitness activities.

All of the these groups of "Single Square Dancers" are a part of the larger Square Dance community in the United States and elsewhere. The great attraction of Square Dancing is that it can be enjoyed equally by groups as diverse as those cited earlier. Further, in settings of conventions, festivals and other special events, one finds members from these various groups dancing together. Likewise, the activity has no geographical bounds: one who takes lessons in one part of the United States can then participate immediately and fully in any other part of the U.S. or even overseas.

Square Dancing is well established internationally in upwards of 35 countries, particularly where large communities of Americans are living abroad. This activity is frequently regarded, by foreign spectators or participants, as "American Folk Dancing".

Square Dancers seek no subsidy or funding from the Federal government. What we seek to recognize, on a permanent basis, is that Square Dancing and its five related cultural dance forms are "American" activities, with wide appeal and wide participation (from elementary school children through senior citizens). The "American" folk dance evolved in America, and is acknowledged outside the United States as the "American Folk Dance". The Single Square Dancers join in urging that H.R. 2067 be given favorable consideration by this subcommittee and be sent to the full House of Representatives for enactment.

Respectfully submitted,

Joy Smith

Joy Smith
Past National President
SINGLE SQUARE DANCERS, U.S.A

TESTIMONY OF MARY MCCLURE BEFORE THE UNITED STATES HOUSE OF REPRESENTATIVES SUBCOMMITTEE ON CENSUS & POPULATION, JUNE 28, 1988, IN SUPPORT OF HR 2057.

My name is Mary McClure from Los Altos, California. I am, presently, historian for the United Square Dancers of America, Inc. Along with my late husband, I enjoyed square dancing as a hobby for 26 years.

During those 26 years, as a couple, we spent half of that time serving on the committee to have the square dance designated as the national folk dance of the United States. My husband, Mac, was chairman of that committee at the the time of his death.

Now, for 2 years as a single, I still have the opportunity to share an activity with people in my immediate community as well as in any community I might be visiting in the state of California. Or, for that matter, I can still find the same friendly atmosphere in any community throughout the United States.

Wherever I might be visiting, from the national square dance directory, I can locate a square dance. I always "end-up" finding a new friend.

In today's society it is just as important (or maybe more important now) as it was in the past that the people of a community get together to enjoy an evening, afternoon, or weekend of friendly fun.

The Square Dance is the only activity that can accomplish this and is a way of preserving our past American culture.

JUL 12 1988

42764 North Star Ct.
Temecula, CA 92390
June 29, 1988

Honorable Mervyn M. Dymally:

I, the undersigned, submit testimony for the Bill H. R. 2076 to designate the SQUARE DANCE and its 5 related cultural dance forms as the American Folk Dance of the United States.

I have been dancing off and on since high school. In the last 5½ years my husband and I have been very active with our local club serving as presidents, vice presidents, and working in publicity and other committees. We are also now charter members of an exhibition dance group that seeks to promote square dancing by tracing its history since colonial period through costume and dance demos to dancers and non dancers.

I am a primary teacher with a MA degree presently attending art school. I have found that square dancing is a wonderful, wholesome, healthful way for people of all ages to meet and enjoy themselves everywhere across our land. We have been welcomed wherever we have gone. I have danced with clubs in Hawaii, Louisiana, California, Arizona, and even as far away as England where Americans have brought square dancing while serving in the military.

Square dancing is self supporting, not subsidized by taxes or government grants or appropriations. It is run as nonprofit clubs with volunteer workers from club membership. Many thousands of people dance regularly and belong to these clubs. A few of these thousands (about 27,000) attended the National Convention in Anaheim this June.

Sincerely,

Beverly J Pecunia

Beverly J. Pecunia

W. H. AKERS, PH. D.
CONSULTING PALEONTOLOGIST
42764 North Star Ct.
Temecula, CA 92390
(714) 676-3237

JUL 06 1988

Honorable Mervyn M. Dymally
Chairman, Subcommittee on
Census & Population
U.S. House of Representatives
Washington, D.C. 20515

I, the undersigned, submit testimony in support of the Bill H.R. 2067 to designate the Square Dance and its five related Cultural Dance forms as the American Folk Dance of the United States.

I am a consulting geologist and hold a Ph.D. My wife is a teacher, artist, and writer with an M. A. We began square dancing nine years ago and have found that this genre is rapidly expanding throughout our nation, providing a democratic medium for communication and fellowship. We have served as presidents, vice presidents, and chairmen of various committees, for our local club. The intercity visitations of square dance clubs extend across state bounderies. We were welcomed with open arms when we visited clubs in New Orleans, Tucson, and several cities in Hawaii. Everywhere we go, we find that to square dance is to express the joy of being alive, free, and American.

A few days ago we attended the annual National Square Dance Convention in Anaheim, California. 27,000 dancers attended this celebration, and our most impressive and heart-warming experiences were to see square dancing clubs of physically handicapped people in wheel chairs mentally retarted youths and the Braille group of blind dancers and people of all ages from preteens to seniors citizens. Square Dancing truly is for everyone.

Sincerely Yours,

Wilburn H. Akers

August 6, 1988

Honorable Mervyn M. Dymally, Chairman
Subcommittee on Census and Population
U.S. House of Representatives
Washington, D.C. 20515

Dear Sir:

This is my testimony in support of the Bill H.R.2067 to designate the Square Dance and its five related Cultural Dance forms as the American Folk Dance of the United States.

I have recently retired and at last have found time to spend in recreation. I met my spouse 16 months ago at a square dance class, and I literally "swung her" off her feet and we married. We have found square dancing a marvelous social and physical activity that epitomizes Democracy because it dissolves arbitrary social distinctions. It is a joyful expression of the vibrant spirit of the people of the United States.

Square Dance Clubs and Associations are non-profit and self-supporting and are not subsidized by taxes or Government Grants or Appropriations. All Officers of Square Dance Clubs and Associations serve without compensation. They give of their time and talents freely to maintain our Activity and help promote its continued growth. It gives us an incentive to stay active and share whatever expertise we've acquired during the years to serve in a fun program.

The Square Dance is an American Institution, dating back to 125 years prior to 1776 when the United States was born. The 100th Congress is serving our Nation in the same time period as the 200th Anniversary of the Constitution. Let us mark this Historic event with the Passage of H.R. 2067.

Sincerely,

Wallace B. Johnson

Wallace B. Johnson
1722 S. Santa Fe Avenue
Vista, CA 92084

August 2, 1988

Honorable Mervyn M. Dymally
Chairman Subcommittee on Census and Population
U. S. House of Representatives
Washington, D.C. 20515

Dear Mr. Dymally:

I would like to submit the following testimony in support of the Bill, H. R. 2067 to designate the square dance as the American Folk Dance of the United States.

The square dance typifies the American Spirit. It is open to everyone who wishes to participate, with no distinction as to age, color, creed, nationality, or even physical condition. Everyone who wants to dance with square dancers is welcome. It is a joyful dance which expresses the optimism and vitality of the people of the United States. It is totally self supporting asking no help from government grants or appropriations. Square Dance Clubs and Associations are non-profit. Their officers gladly serve with no pay so the activity can be enjoyed by others. Square dancers give demonstrations at no cost for civic, fraternal and ethnic gatherings, for hospitals, schools and nursing homes, for anyone who asks us to.

Square Dancers love the United States above and beyond the love we have for the countries of our particular origins. At the same time we respect and observe the customs and traditions of our ethnic heritages. I see a melting together of many dance movements in the square dance which reflect our multi-national origins. I see in the square dance a joyful expression of the vibrant people of our country and believe it appropriate to be named the American folk dance of the United States.

Sincerely,

Earle O. Hoyt

Earle O. Hoyt
1033 So. Edson
Lombard, IL 60148

Vice President Oceanwaves Square Dance Club of Lombard, Il.
Past President Metropolitan Chicago Association of Square Dancers
Past President State Council of Illinois Square Dance Associations
Vice President United Square Dancers Of America.

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